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THE
Compleat Tutor

For the

F I F E

Containing

*The Best & Easiest Instructions
to Learn that Instrument*

With a Collection

*Of Celebrated March's & Airs Perform'd
in the Guards & other Regiments &c.*

Printed for and Sold by

*C. & J. Thompson, Musical Instrument Makers
At the Violin, Hautboy and German Flute
the West-end of S.^t Pauls Church Yard*

L O N D O N

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Price 1^s 6

NB. The Tunes in this Book are Proper for the German Flute.



NEW INSTRUCTIONS FOR THE FIFE

The first thing to be learned on this Instrument, is the blowing or filling it sufficiently to sound the Notes clear and distinct, observe therefore your Lips must be close except just in the middle to give passage to the Wind, and likewise contracted smooth and even. Then resting the Fife just under the opening of the Lips, place the mouth hole of the Fife opposite this opening and blow aslant into the hole, turning the Fife outward or inward till you can make it sound. It's not a great quantity of Wind that is wanted to make the Fife sound, but the manner of disposing of it, letting it come out quick and in as small a quantity as is necessary according to the height of the Notes you want to play, the lower the Notes are the more gently you must blow, & the higher they are the stronger.

When you can make the Fife speak put down the three 1st Fingers of your left hand upon the three holes nearest the mouth hole, and the three first Fingers of your right hand upon the other three holes, placing your Thumbs on the opposite side between each of the two first Fingers taking care to stop the holes firm and close. then blow gently and you sound the Note D. To sound E. take off the third Finger of your right hand and so on for the other Notes as you'll find in the following Scale.

The Scale or Gamut

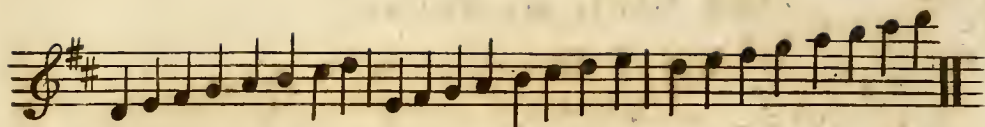
Natural, Sharp,
and Flat Notes.








The six dots underneath the Note D. represent the six holes of the Fife stop'd, where there are no dots the Fingers are to be taken off those holes.

All the Notes above C. are call'd in Alt, to distinguish them from those below, of which they are only a repetition, and those above C. in Alt are call'd double D. double E. double F. and double G. in Alt.

When you can sound the Notes of the first Octave try the next, to perform which you must draw your Lips tighter and let the Wind come finer and stronger. when you have learn'd that, try at the remainder still forcing the wind out stronger, and then practice the whole from bottom to top and top to bottom untill you have learn'd every Note perfect and can play all the Notes in the Gamut without stopping. don't attempt to play any sort of tune untill you have perfectly learn'd the Gamut and do thoroughly understand the characters thereunto belonging.

An Octave is eight Notes either ascending or descending as from D. to D. from E. to E. from F. to F. and so on, as you will see in the following Example.



The tails of Notes may be turned upward or downward for the conveniency of tying together, those above the middle line being turn'd down and those below turn'd up, only that they may be kept as much within the middle of the lines as possible. The different characters made use of in Music with their names are as follows. A Cliff  A Sharp \sharp . A Flat \flat . A Natural \natural . A Slur  A Shake  A Pause  A Repeat . A Direct w . A Bar  A double Bar :

Semibreve. Minim. Crotchet. Quaver. Semiquaver.



Rests belonging to each Note.

The following Characters are used for shewing the Time

Common Time is mark'd thus C. or ϕ . ϕ . or with figures as thus $\frac{2}{4}$. or $\frac{4}{8}$. and Triple Time in this manner $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. or thus $\frac{9}{4}$. $\frac{9}{8}$. $\frac{9}{16}$. and $\frac{12}{8}$.

Explanation of the above Characters

A Cliff is always plac'd at the beginning of the Stave with the widest part of it across the 2^d of the five lines, & known by the name of the Treble or G. Cliff because the line on which it stands is call'd G. which no other does but itself.

A Sharp when placed on any line or space at the beginning of the five lines, shews that all the Notes upon that line or space must be play'd half a tone sharper or higher than it is in the Natural Scale and likewise, whenever you see it plac'd before one or more Notes in any other part of a Movement, it signifies that all the Notes that comes on that line or space must likewise be play'd half a tone sharper untill it is contradicted by a Natural \natural .

A Flat, when plac'd on any line or space at the beginning of the five lines, shews that all the Notes upon them lines or spaces must be play'd half a tone lower than they naturally are, and likewise when it is plac'd before one or more Notes in any other part of a movement it shews that all the Notes upon that line or space on which it is plac'd are likewise to be played half a tone flater or lower than they are in the natural Scale untill it is contradicted by a Natural.

The meaning of a Natural is, when any one or more Notes have been made Sharp or Flat by the two Characters above mention'd it reduces those Notes to their natural Tone.




A Slur is part of a circle, when plac'd over the heads of any number of Notes, it shews that all them Notes are to be play'd without tongueing and with one breath.

A Shake, is a character that when plac'd over a Note shews that, that Note must be shaked, in order to perform this; you must shake the next Note above, which is done by moving that Finger off and on as quick as you can shake it but be sure to let the real Note be heard at last.


A Pause is the next Character, which signifies at such a mark all the Performers in a Concert must stop, letting the Tone die away gradually with a total cessation thorough the whole Band, and it is often placed over a Note at the end of a movement signifying that the tune or movement ends there.

A Repeat signifies that such a part of a Song or Lesson must be play'd twice over from the place whereon it is set.

A Direct is placed at the end of a stave to shew the place of the first Note in the next stave.

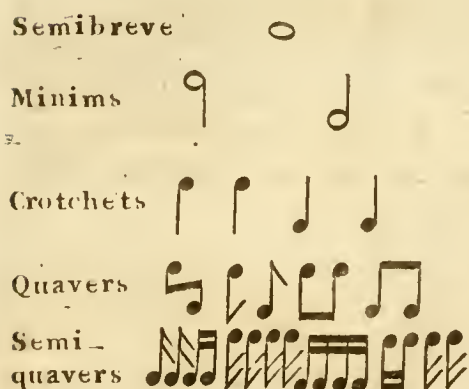
A diminutive Note or grace marked thus    is set before a real Note and is only meant to prepare that real Note and not reckoned into the time.

A single Bar is placed across the five lines and serves to divide and regulate the time.

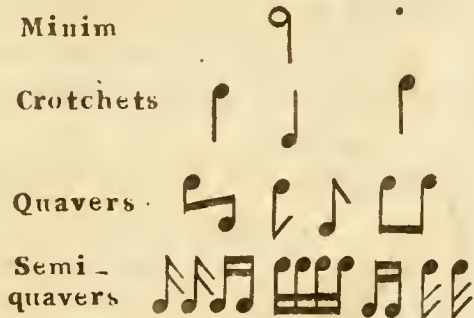
A double Bar is also placed across the five lines this shews and divides the first part of any movement from the second and if there are two dots on each side, it shews that such part or parts are to be played twice over before you go to the 2^d and likewise the second part to be played twice over before you begin again at the first, but when you see two dots but on one side of the double Bar you must play that part on which side they stand, but once over. When you see the word Da Capo placed at the latter end of a movement, it shews that you begin again and end with the first part, over the last Note of which you generally find a Pause 

Example of the Time

Common Time



Triple Time



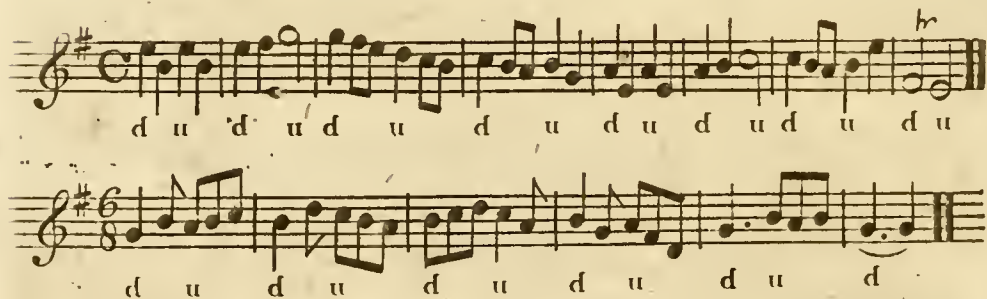
Explanation of the Time

Common Time consists of an equal number of Minims Crotchets or Quavers in a Bar, how many each Bar contains may be known at the first sight by looking how it is mark'd at the beginning of every fresh movement, if it is mark'd with a character something resembling a C. which character you'll find described at the beginning of these Instructions there are 2 Minims or 4 Crotchets, I don't mean that the Bars thro' the whole movement consists of them very identical Notes only, but equal to them in point of time. The next sort of Common Time is mark'd thus $\frac{2}{4}$. which shews there are two Crotchets or four Quavers in a Bar.

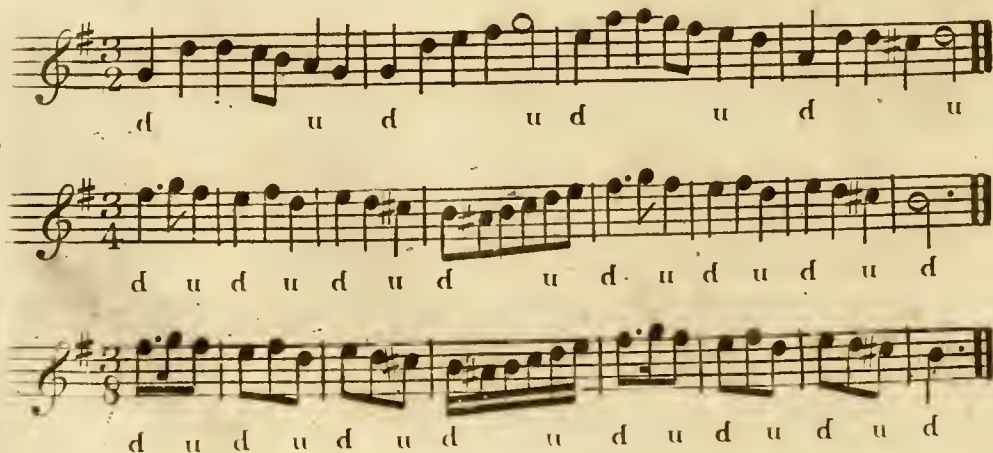
Triple Time consists of either 3 Minims 3 Crotchets or 3 Quavers in a Bar, and is to be known by these as follows $\frac{3}{2}$. signifies 3 Minims $\frac{3}{4}$ three Crotchets $\frac{3}{8}$ three Quavers $\frac{9}{8}$ nine Quavers $\frac{6}{8}$ six Quavers $\frac{12}{8}$ twelve Quavers in a Bar.

In order to keep regular Time in the performance of Music, you must accustom your self to keep a motion with your Toe. when Music consists of an even number of Crotchets or Quavers in a Bar, your Toe must go down with the 1st Note in the Bar and rise at the half or middle, as in the following Examples where the letter (d) shews where it must go down and the letter (u) where it must rise.

Example

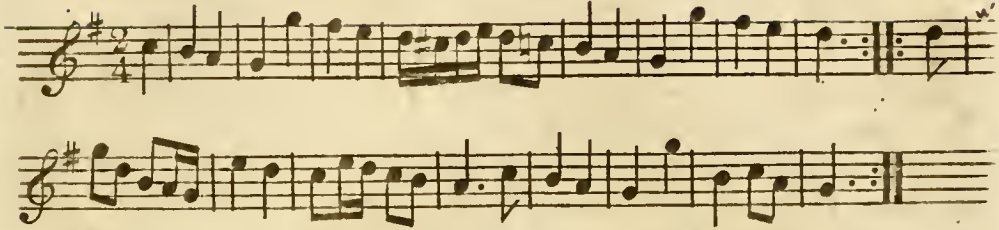


In Triple Time which consist of 3 Minims 3 Crotchets three Quavers in a Bar the Toe must go down with the first & rise with the third as in the following Examples.

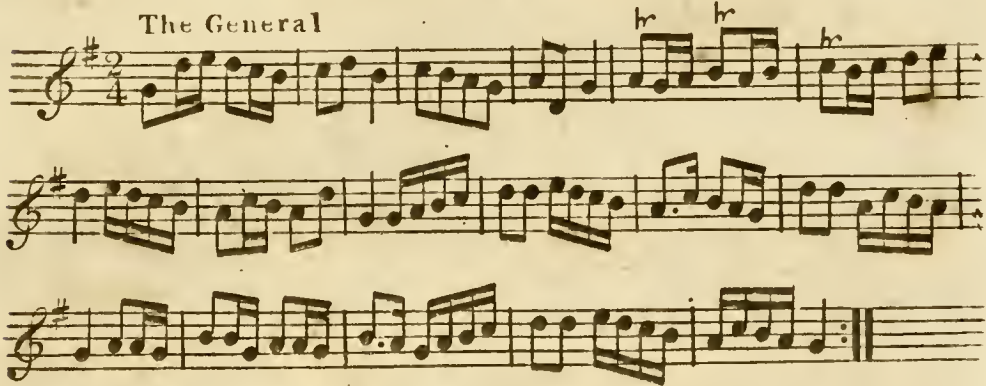


The English Duty.

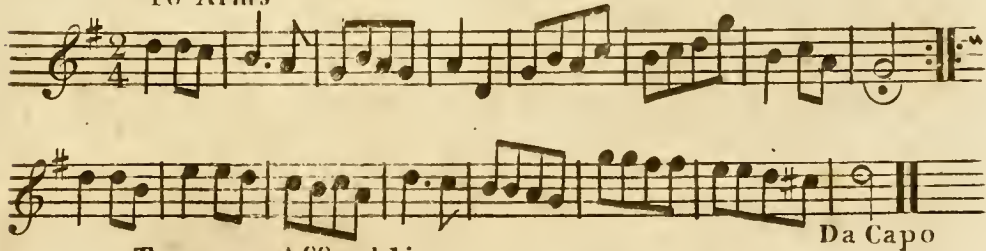
The Revcilly



The General

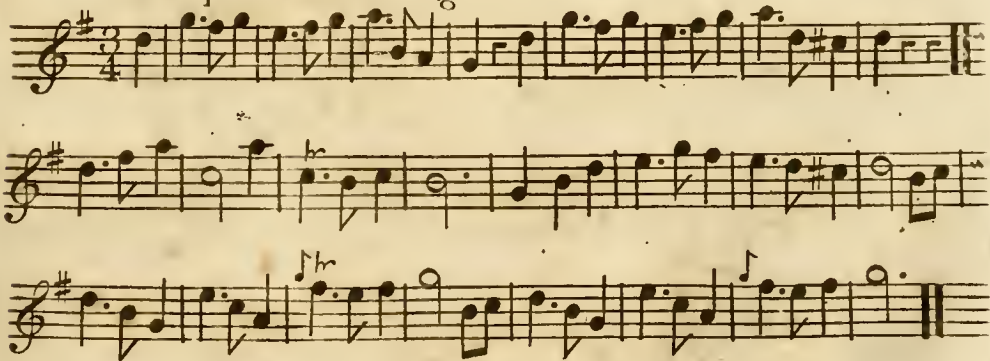


To Arms



Troop or Assembling

Da Capo



Doublings of the Troop

This musical score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The piece is divided into two main sections: 'Troop' and 'Doublings'.

The 'Troop' section, which begins at the third staff, is marked with a 3/8 time signature. It contains four staves of music, including a repeat sign with first and second endings. The 'Doublings' section, starting at the sixth staff, is marked with a 9/4 time signature and consists of six staves of music, primarily composed of eighth and sixteenth notes.

Rehearsal marks, indicated by a small 'h' above a bar line, are placed at the beginning of the first staff, the second staff, the fourth staff, the sixth staff, and the eighth staff. The score concludes with a double bar line at the end of the sixth staff of the 'Doublings' section.

Troop for the Colours

A musical score for a troop, consisting of ten staves of music. The score is written in G major (one sharp) and 2/4 time. The first staff is the main melody, followed by a second staff with a repeat sign. The third staff begins with a treble clef and a key signature of one sharp, and contains the text "Doublings when Colours is receivd". The fourth staff is a doubling of the first staff, marked with "hr" (harmonic) above the first few notes. The fifth staff is another doubling, also marked with "hr". The sixth staff is a doubling of the first staff, marked with "hr". The seventh staff is a doubling of the first staff, marked with "hr". The eighth staff is a doubling of the first staff, marked with "hr". The ninth staff is a doubling of the first staff, marked with "hr". The tenth staff is a doubling of the first staff, marked with "hr".

Doublings when Colours is receivd

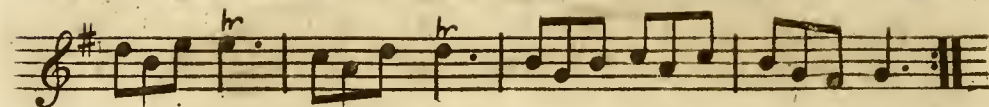
Troop

Doublings

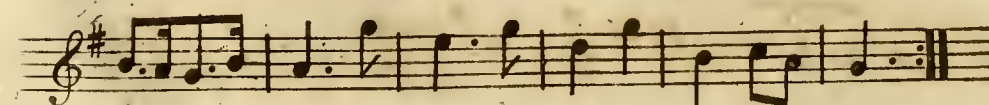
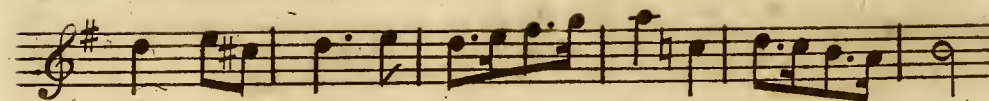
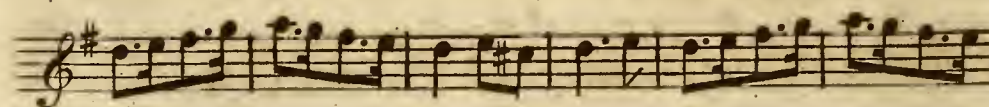
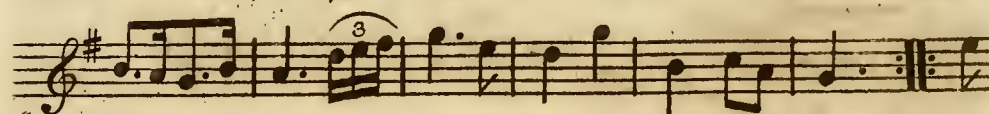
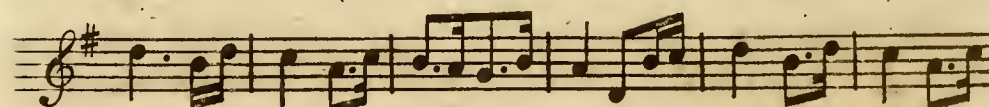
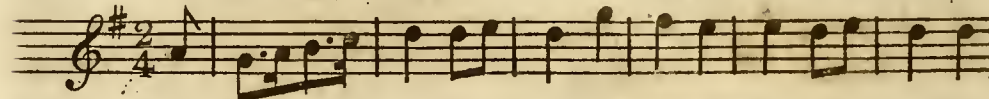
Troop



Doublings



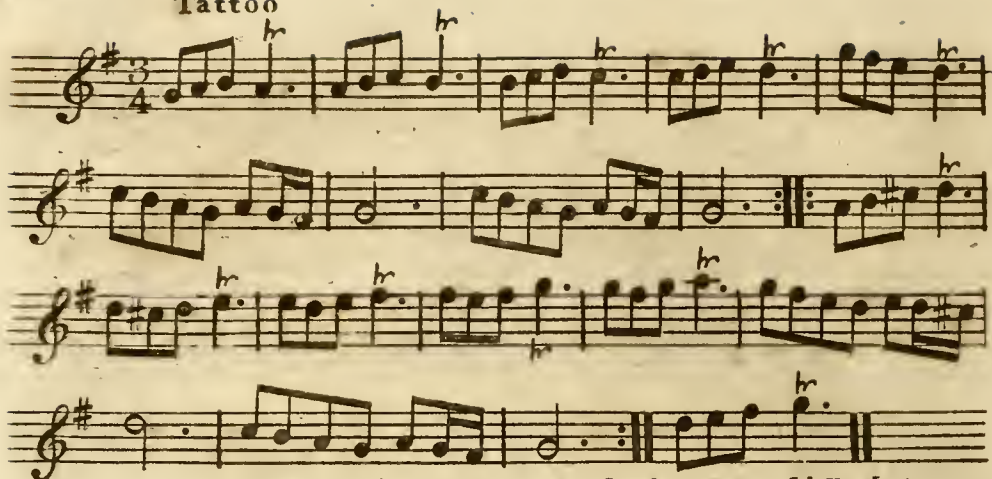
Grenadiers March



Foot March 8 Divisions

The image displays a musical score on ten staves. The first nine staves are for the piece 'Foot March 8 Divisions', which is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The divisions are numbered 1 through 8, with the eighth division ending with a double bar line. The tenth staff begins a new section titled 'The Retreat', which is in G major and 2/4 time. This section features a more rhythmic melody with many beamed eighth notes and is marked with 'hr' (likely for 'horn') above several notes. The score concludes with a double bar line at the end of the tenth staff.

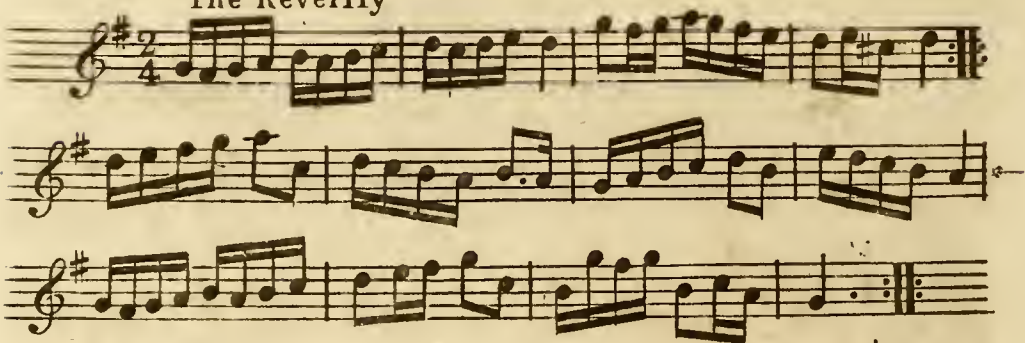
Tattoo



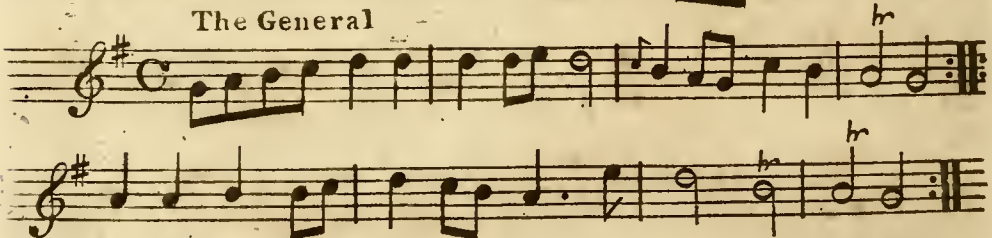
End of the English duty.

The Scotch Duty.

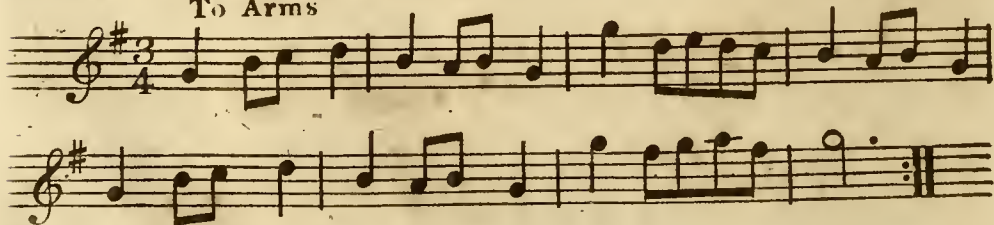
The Reveilly



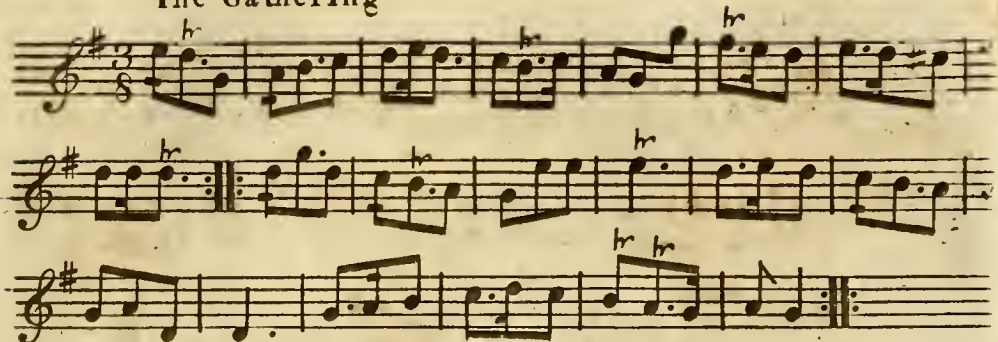
The General



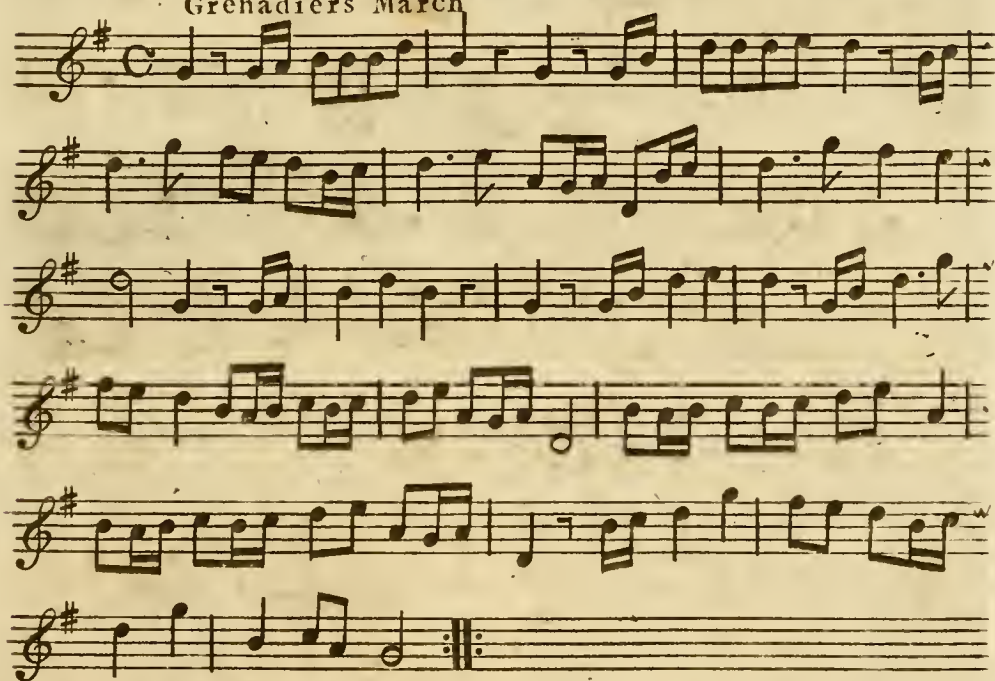
To Arms



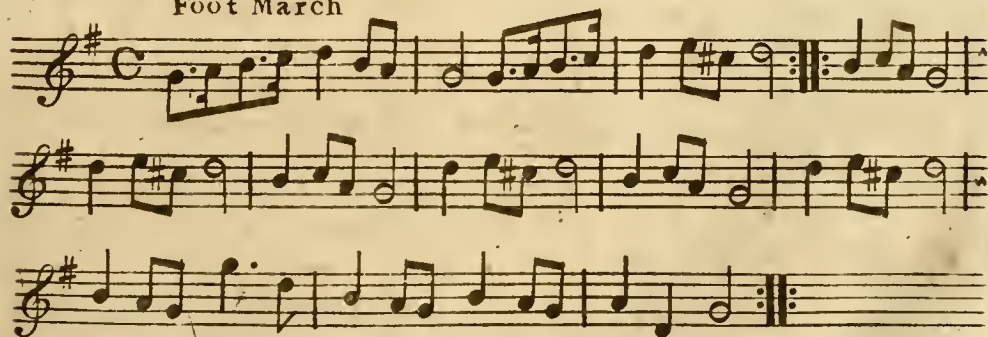
The Gathering



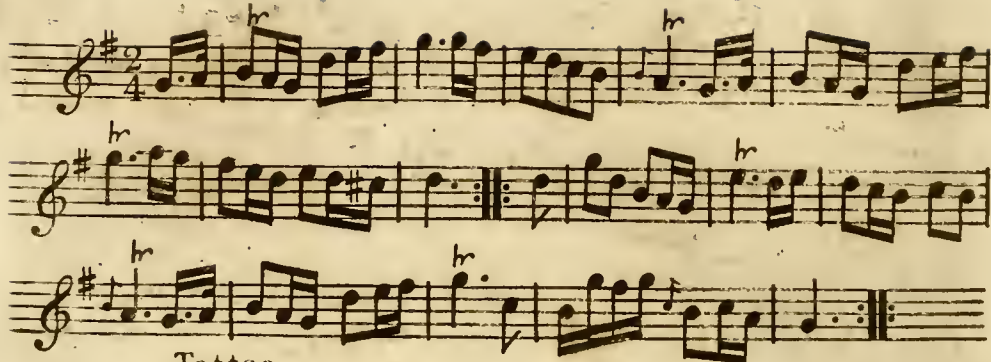
Grenadiers March



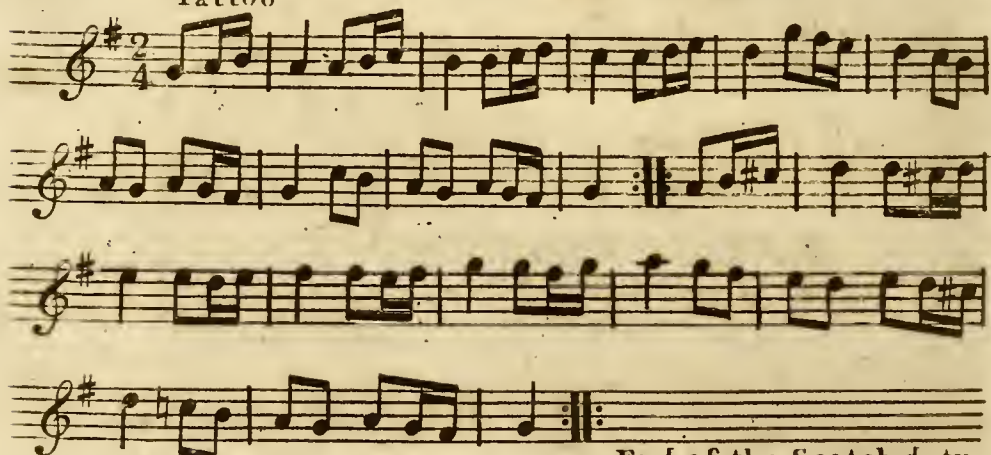
Foot March



Retreat



Tattoo

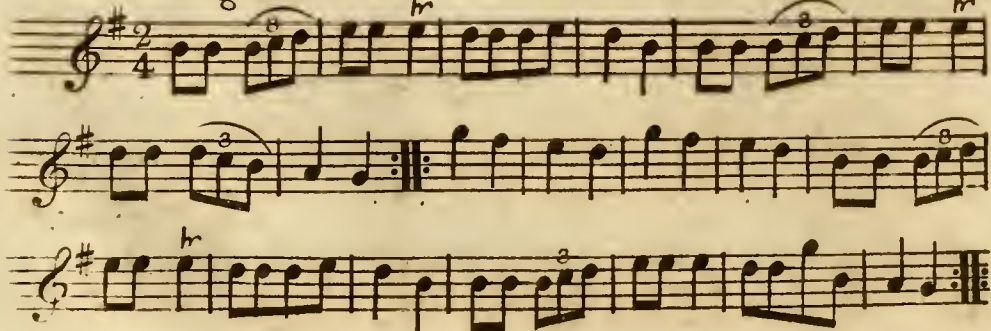


The Drums call

End of the Scotch duty.



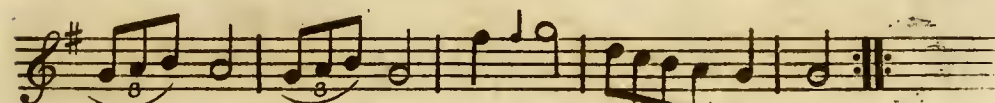
Rogues March



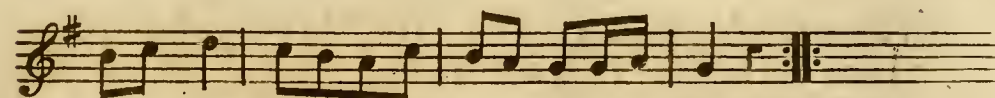
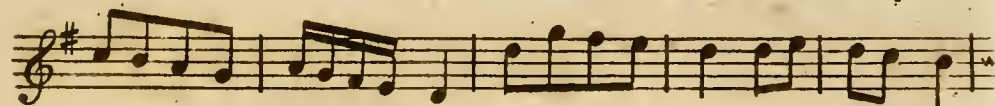
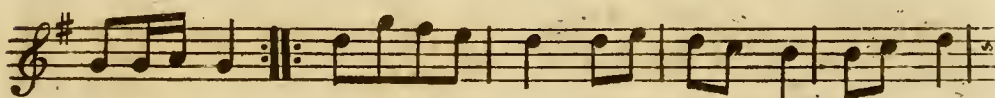
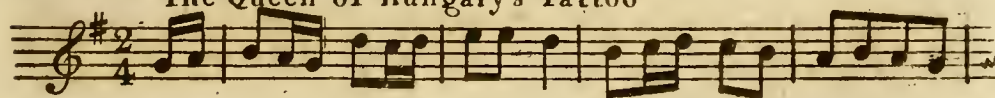
Scotch Reveilly



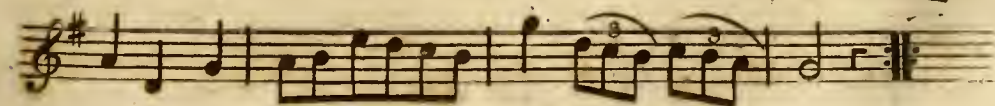
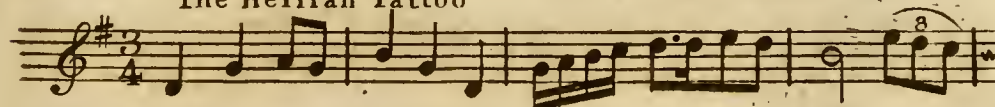
To Arms

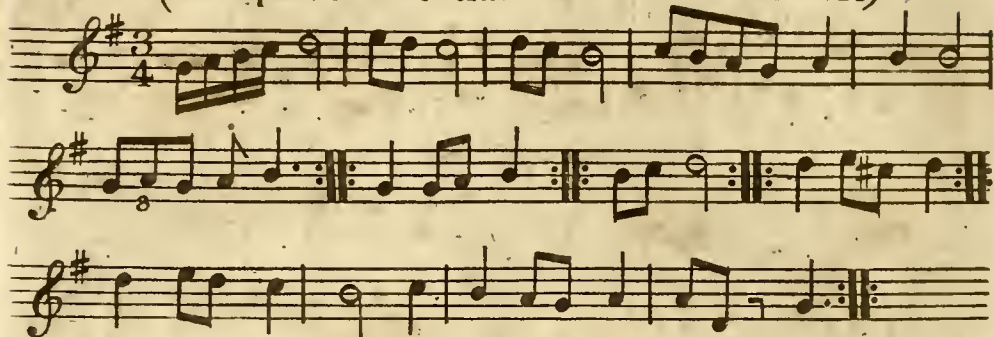


The Queen of Hungary's Tattoo

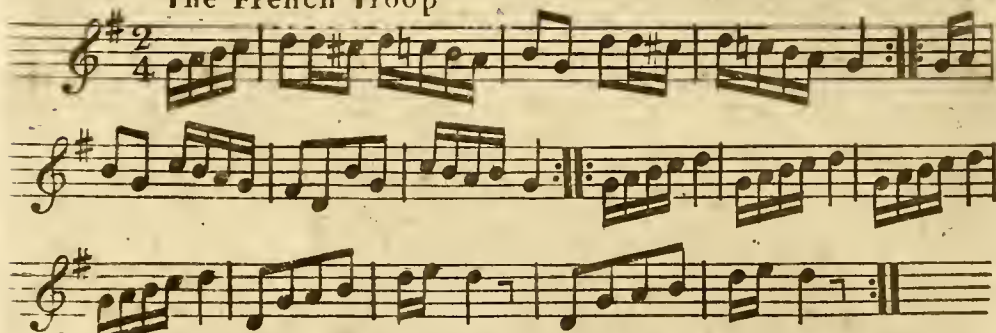


The Heffian Tattoo

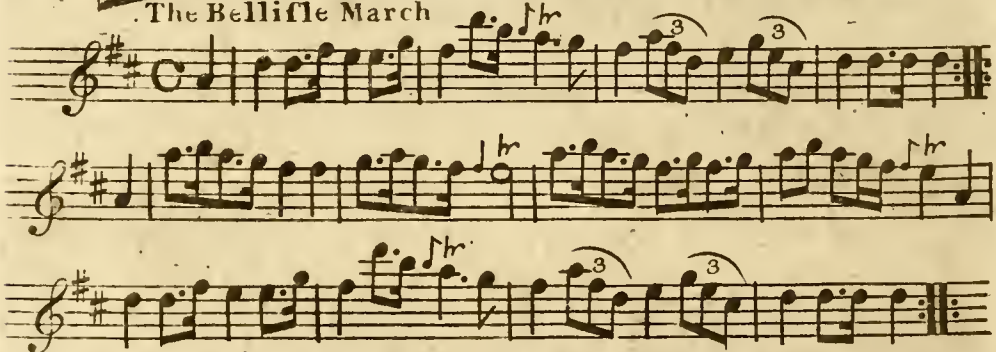
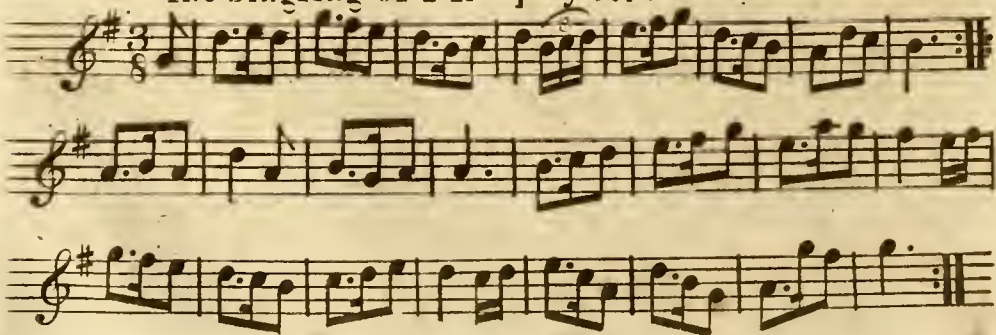


Tattoo (the 1st part to be continued while the Drum rolls)

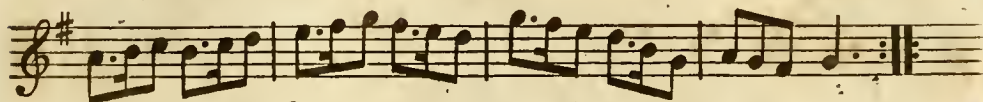
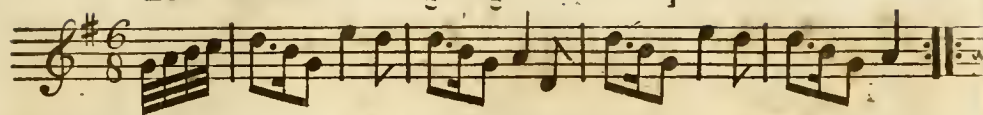
The French Troop



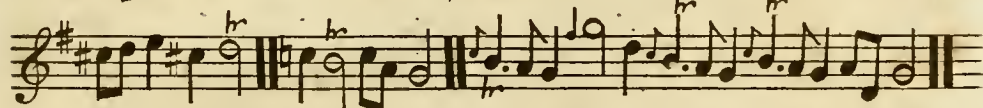
The Bellifle March

The Singling of a Troop by M^r. Weideman

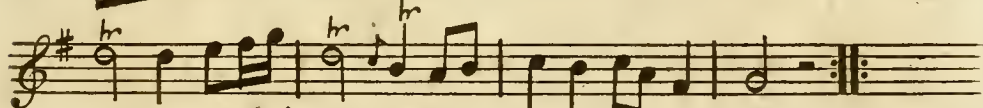
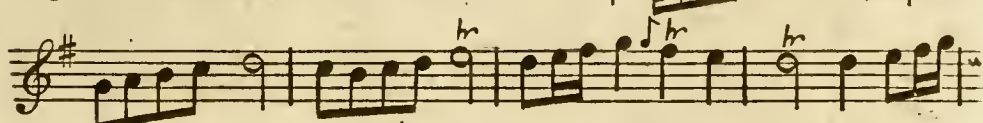
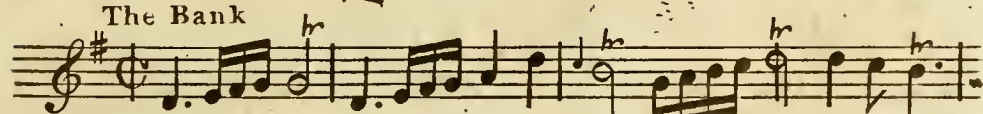
Lord Loudon's Singling of a Troop



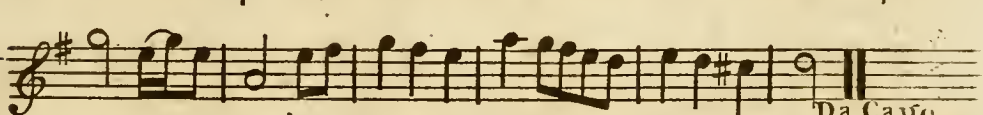
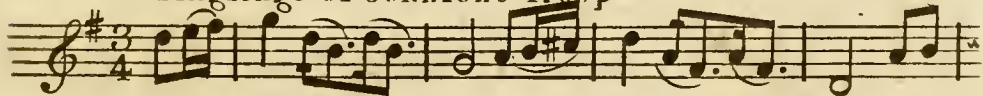
Foot March



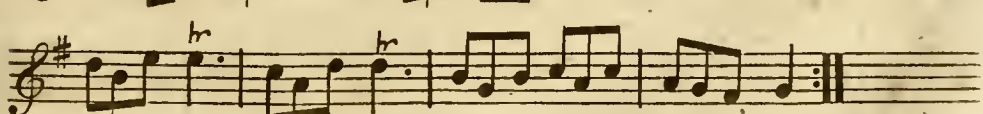
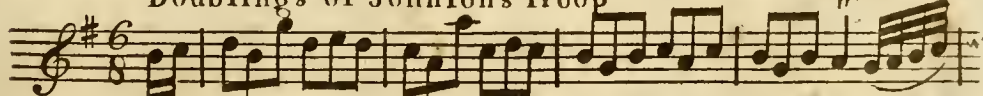
The Bank



Singling's of Johnson's Troop

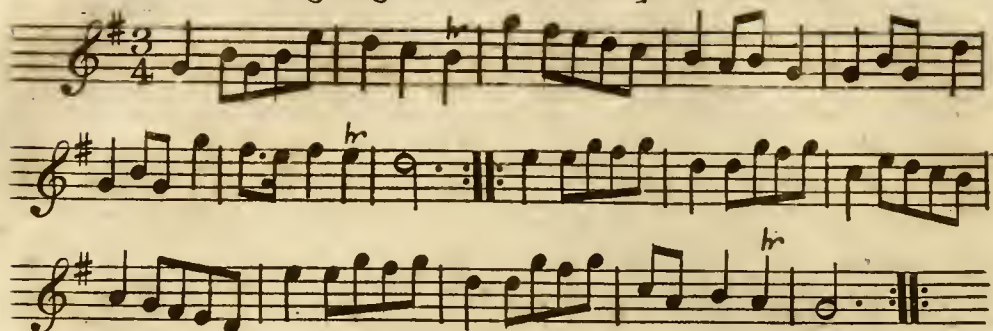


Doubling's of Johnson's Troop

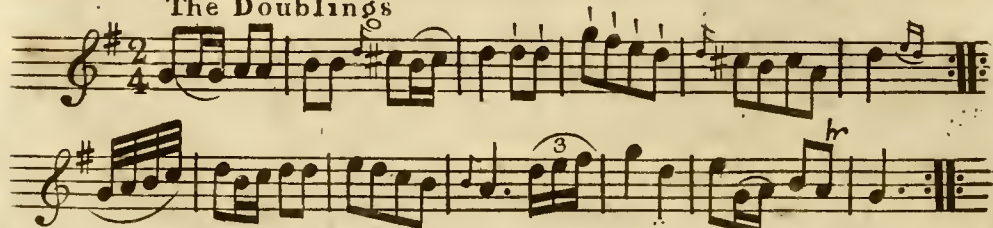


Da Capo

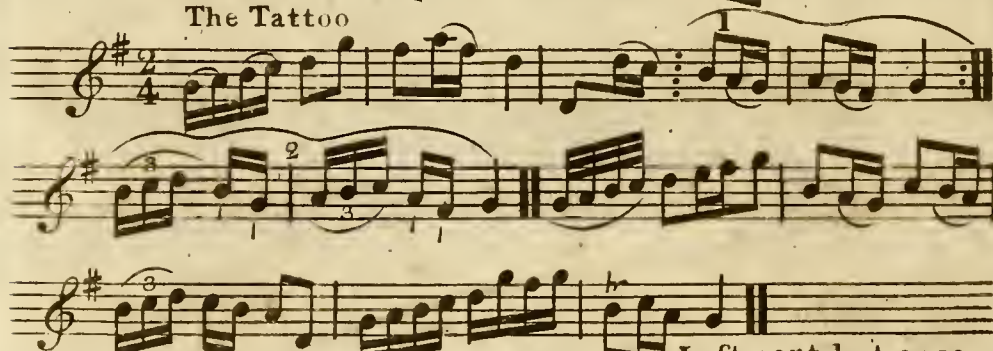
The Singlings of Pool's Troop



The Doublings

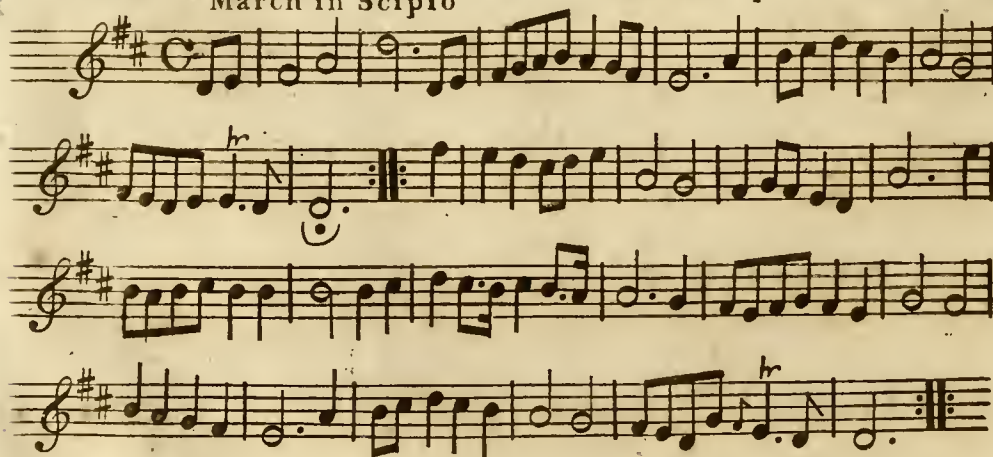


The Tattoo



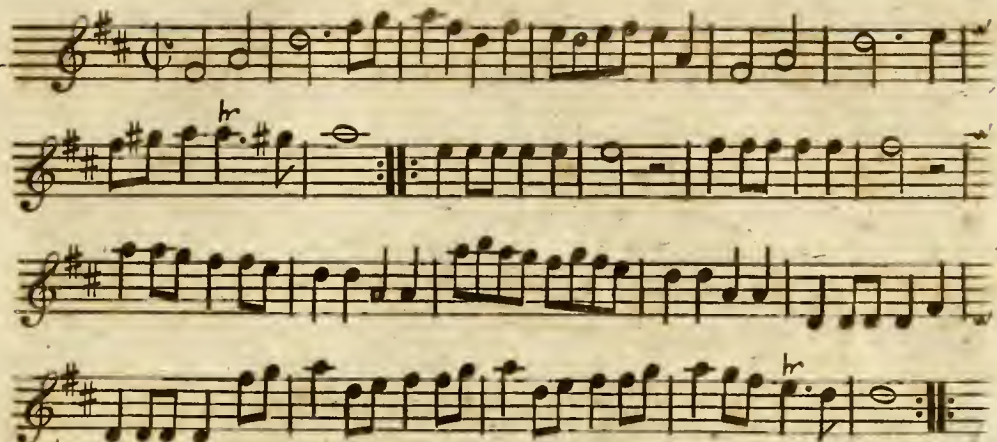
March in Scipio

Last part but once.

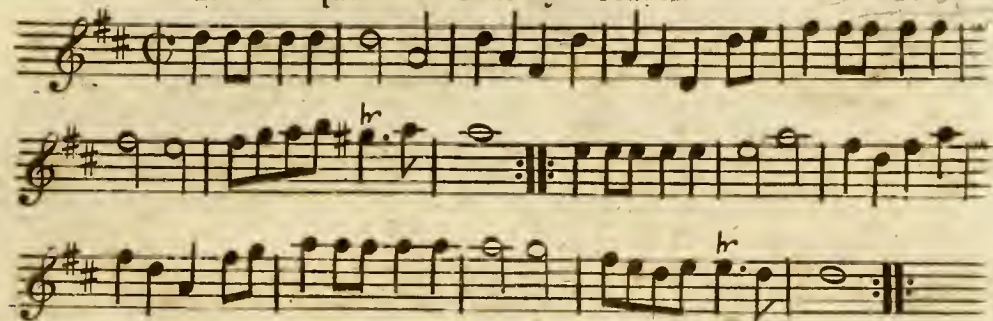


also called Restoration March in
 Longman & Broderip's Complete
 Instructions for the Fiddle p. 29.
 circa 1779.

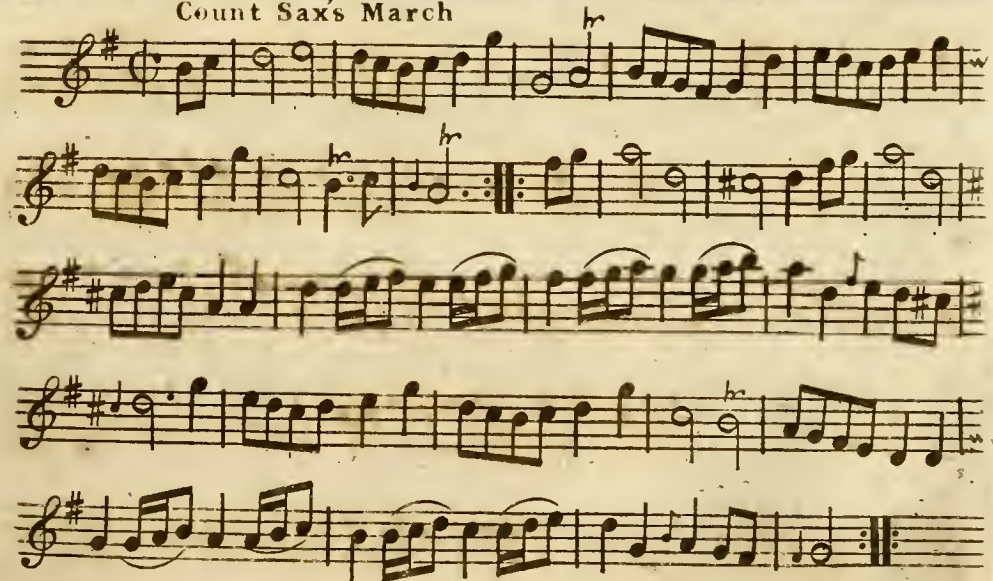
Prince Eugen's March



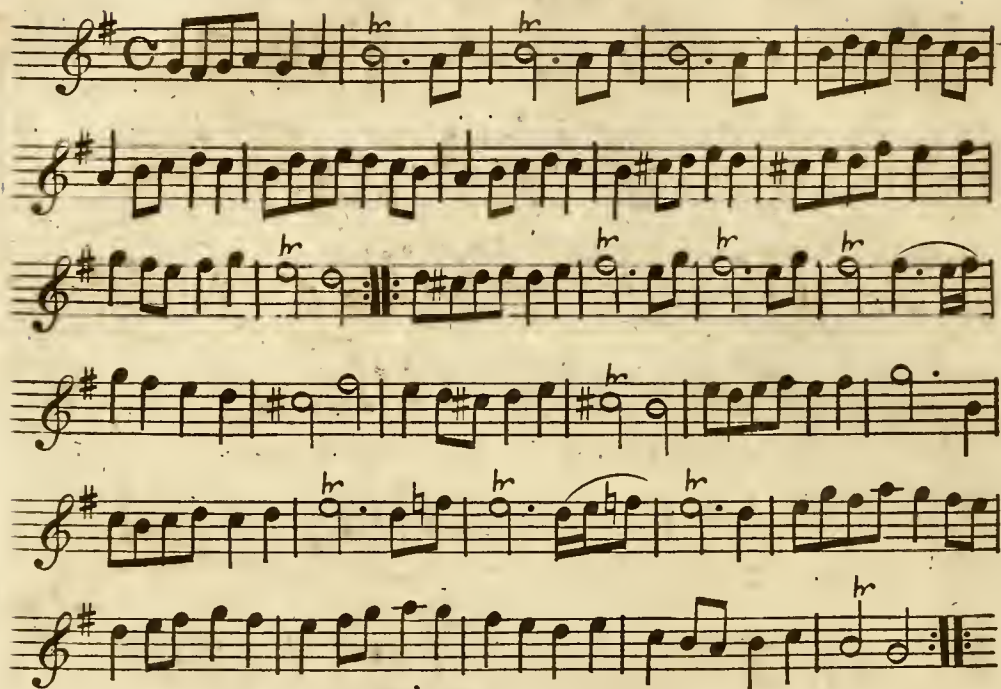
The Marquis of Granby's March



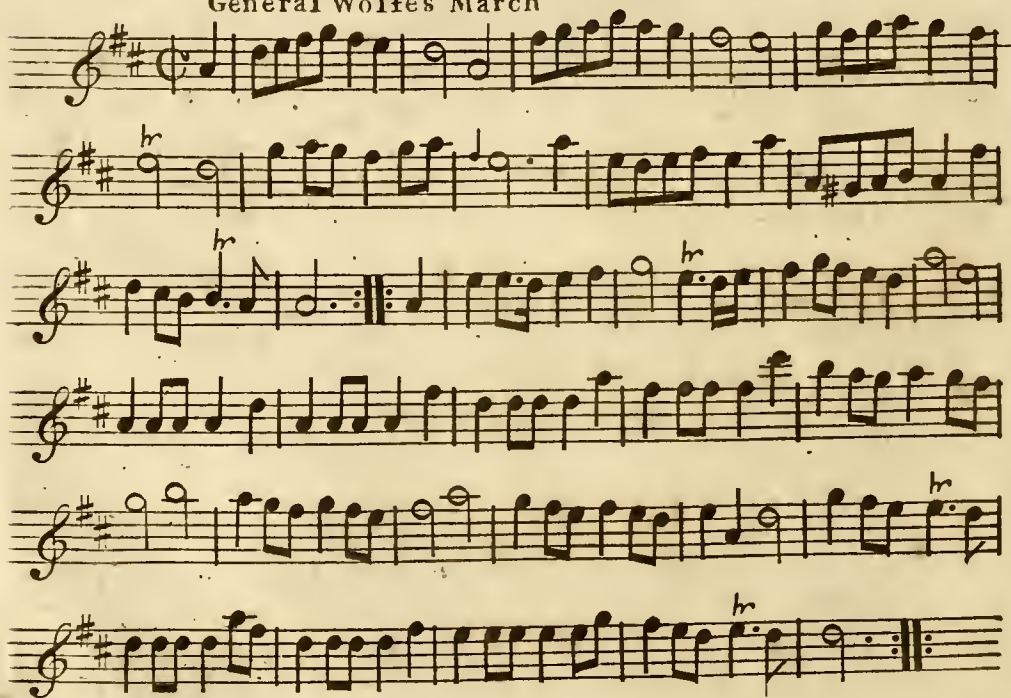
Count Sax's March



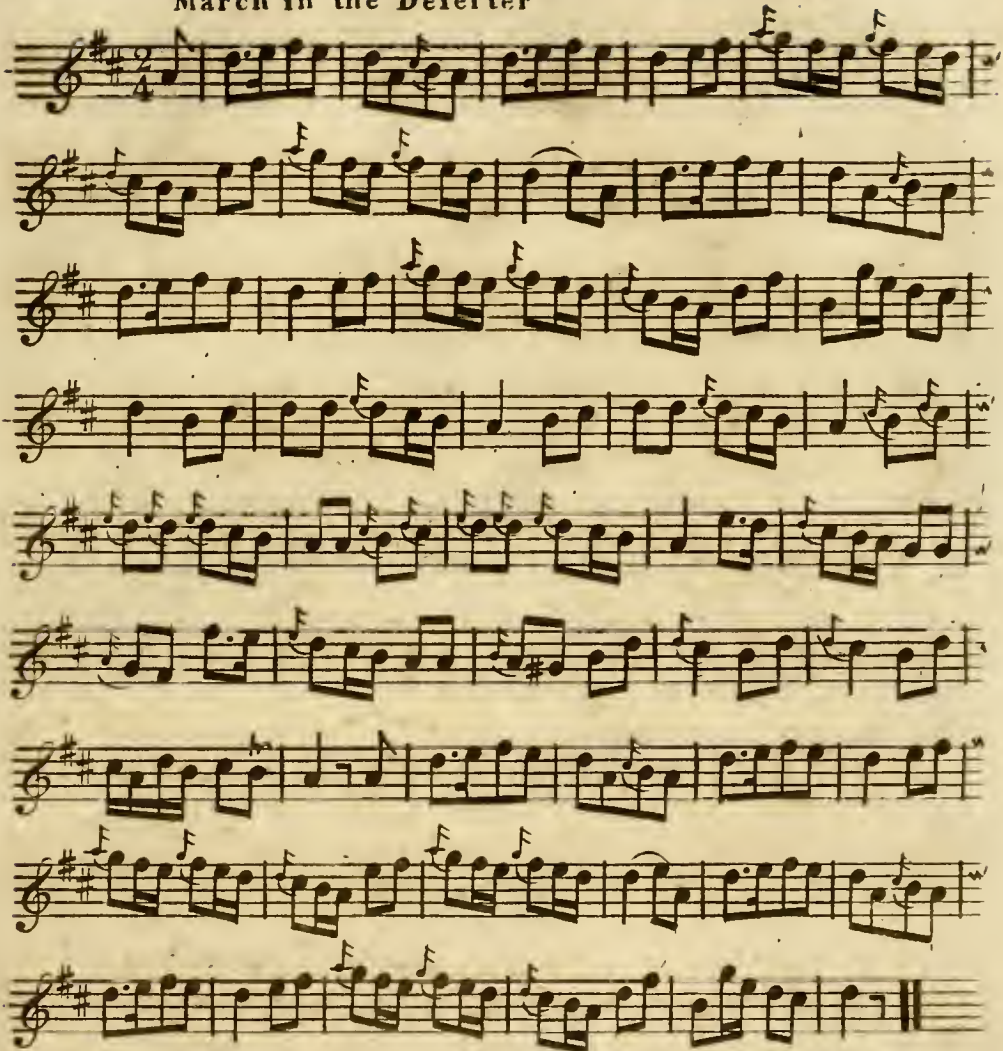
March in Judas Macchabeus



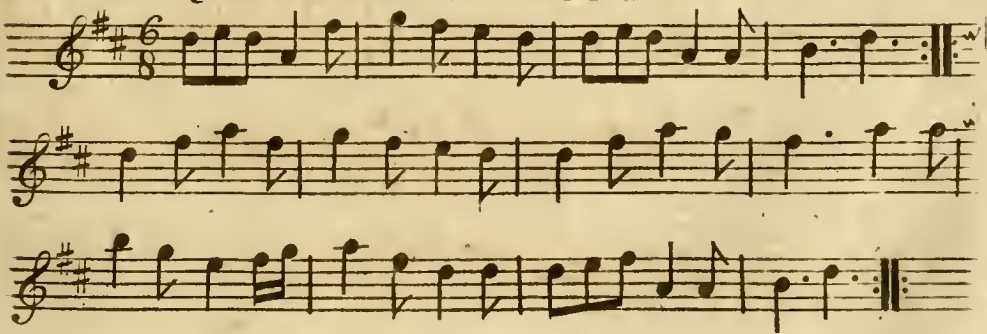
General Wolfe's March



March in the Defenter

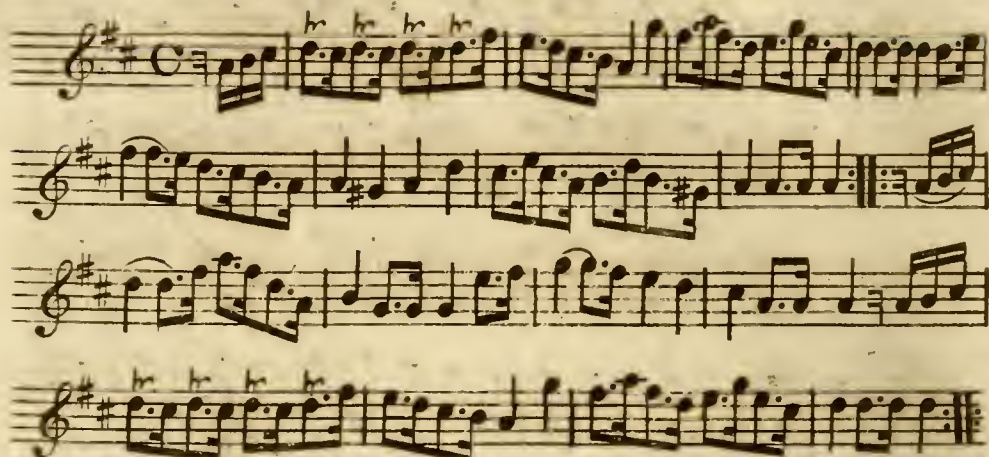


Quick March for the Foot Guards

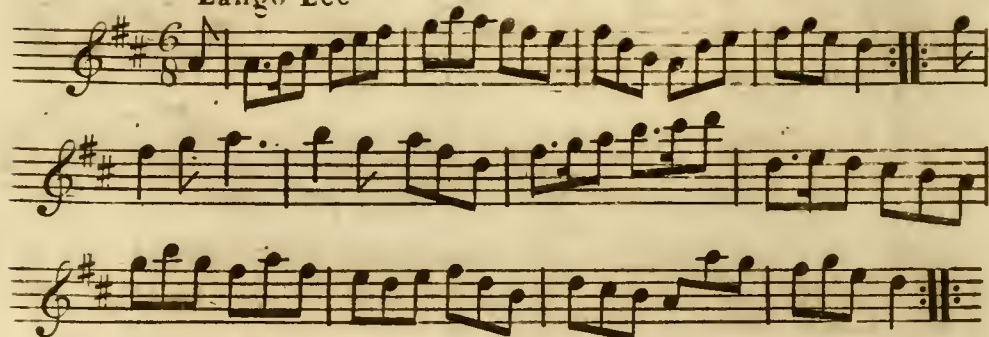


X The Lickers H. Sp. or Wilbur's H. Sp. H.
 obviously to some of a dance tune

Duke of Gloster's new March

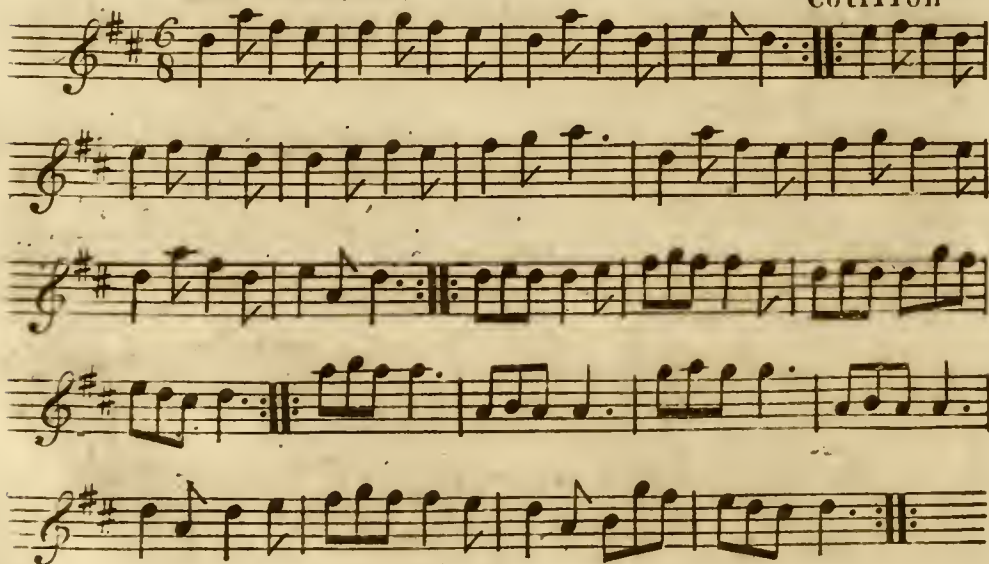


Lango Lee



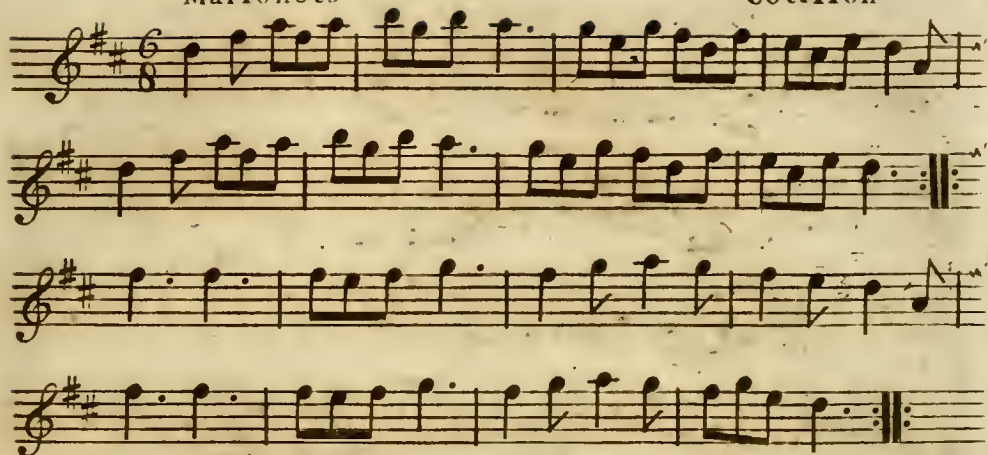
La Promenade

Cotillon

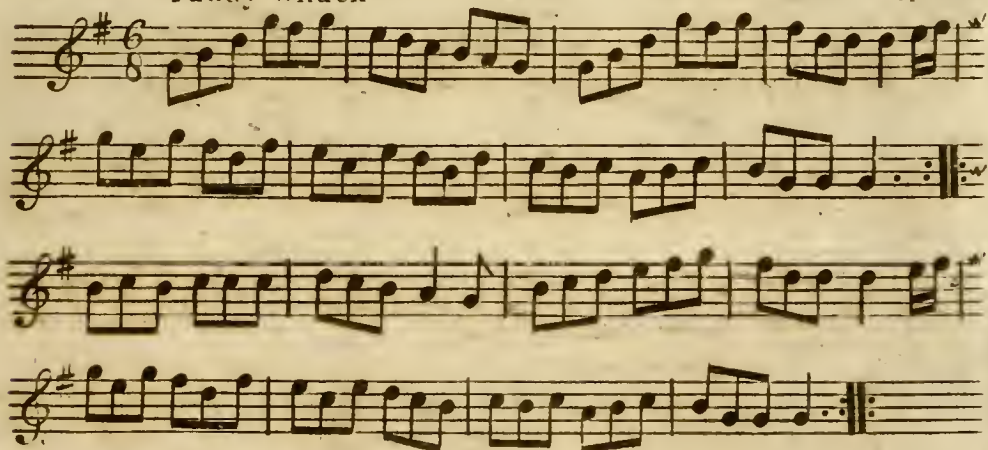


Marionets

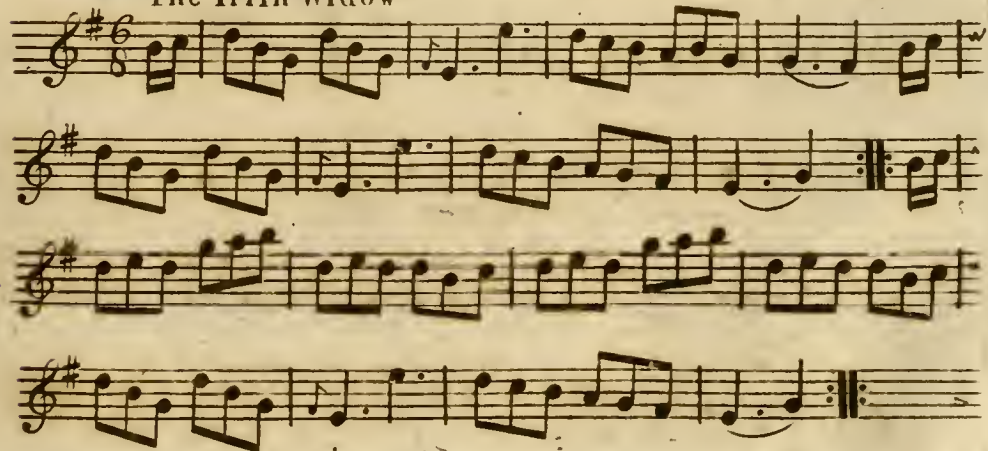
Cotillon



Paddy Whack

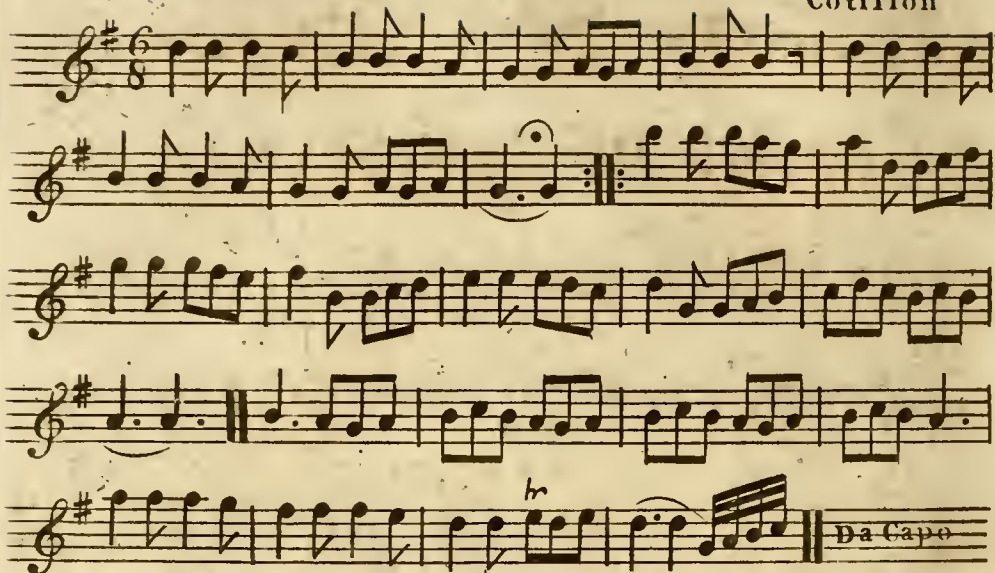
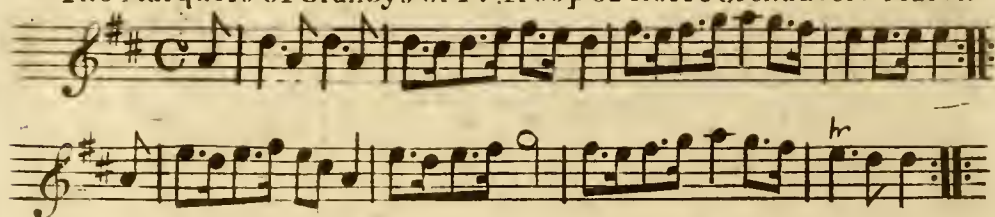


The Irish Widow

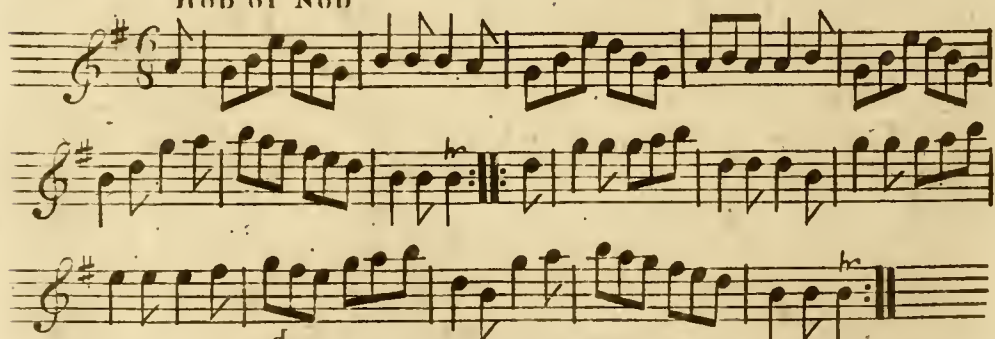
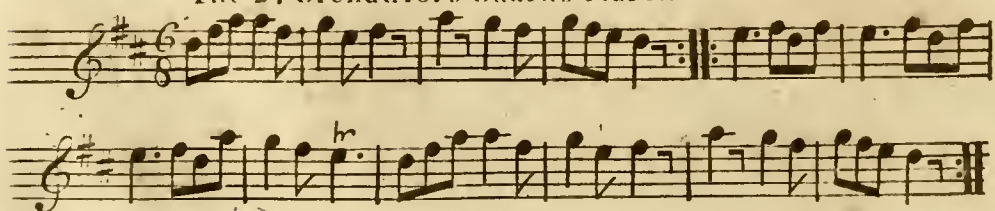


The Pantheon

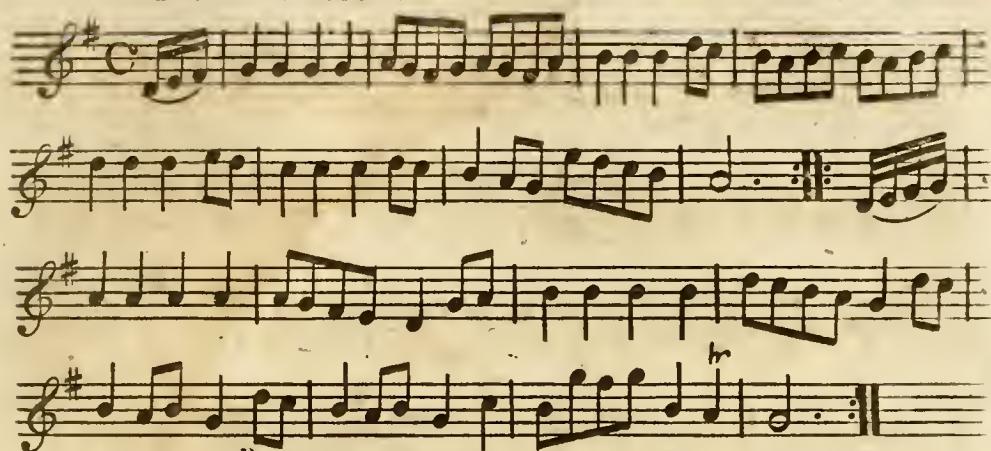
Cotillon

The Marquis of Granby's or 1st Troop of Horse Grenadiers March

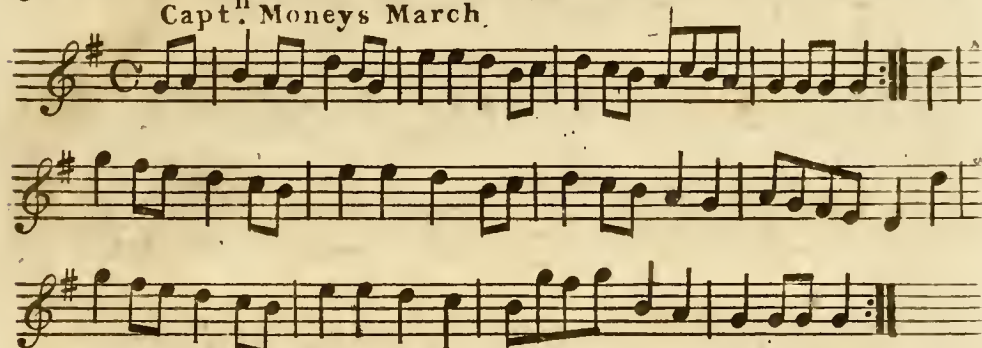
Hob or Nob

The 2^d Grenadiers Guards March

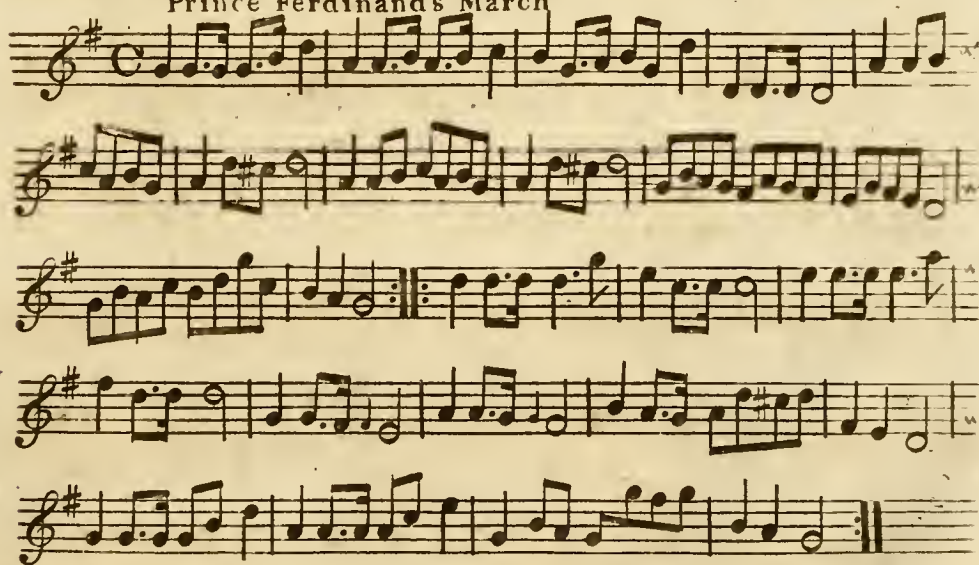
The Duke's March



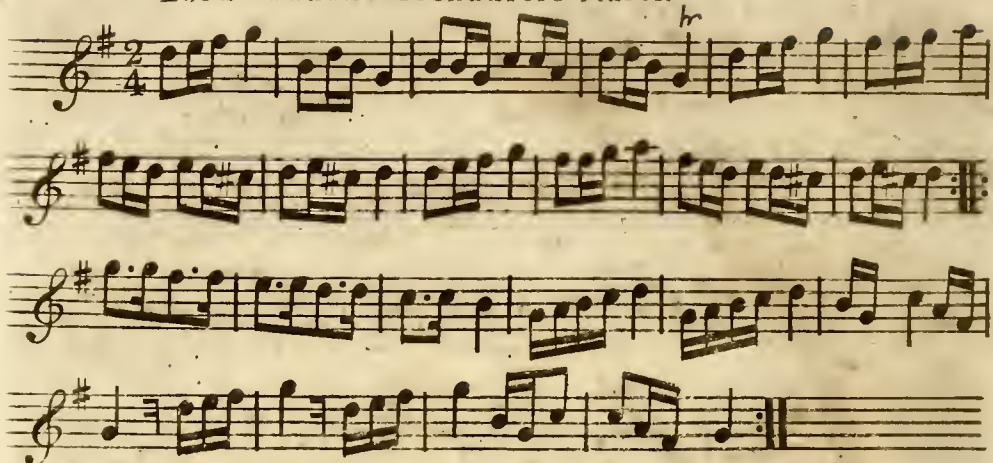
Capt. Money's March



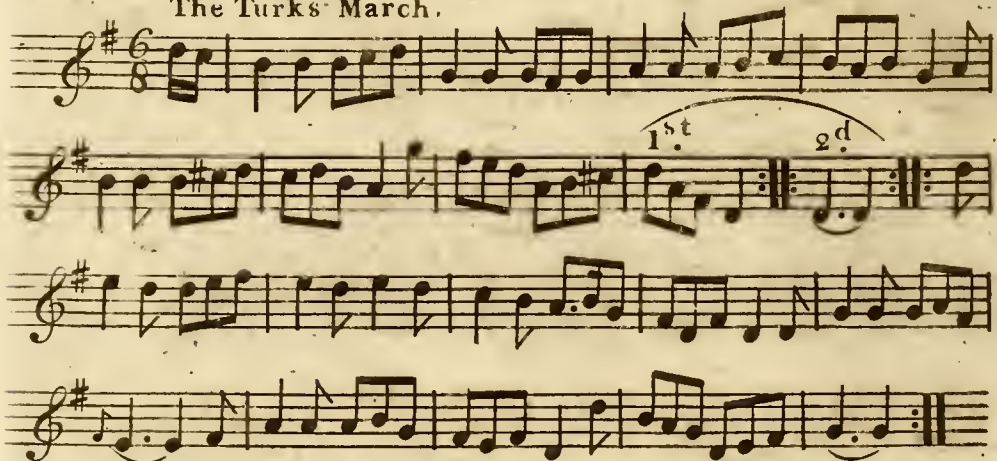
Prince Ferdinand's March



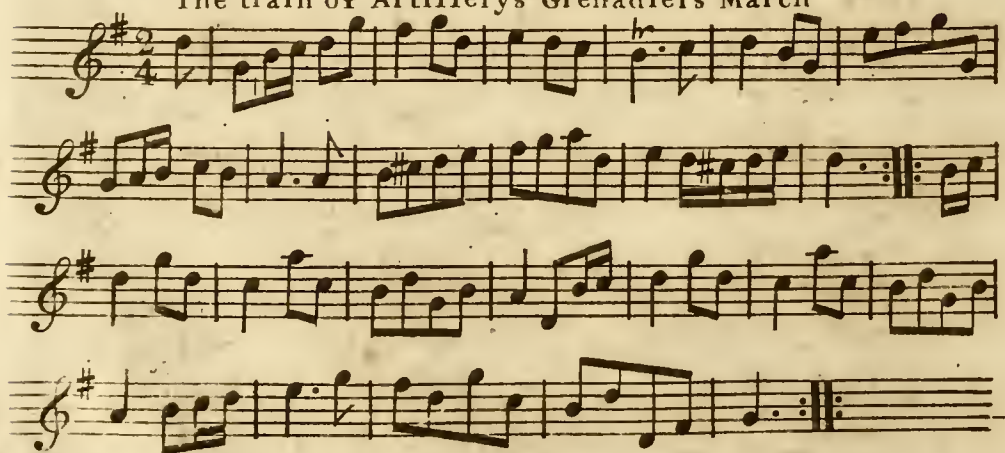
Lord Loudon's Grenadiers March



The Turk's March.



The train of Artillery's Grenadiers March



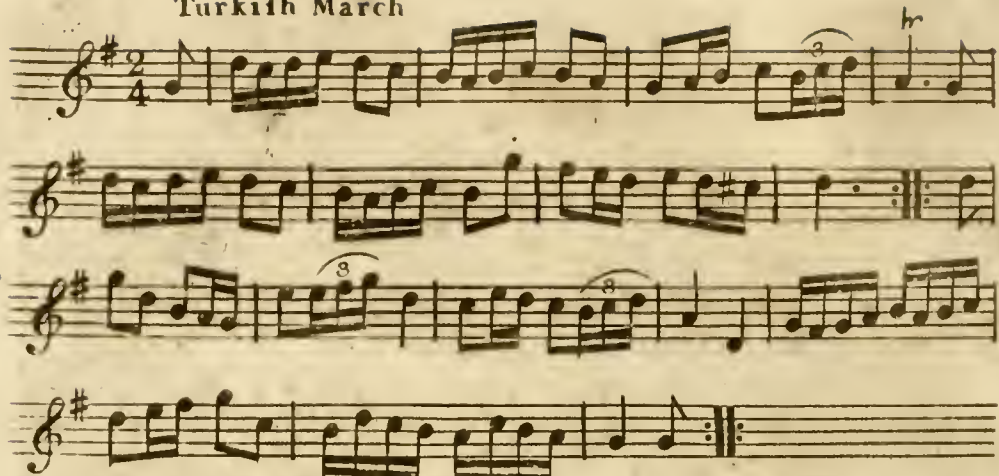
The Foot March

Musical score for 'The Foot March' in 3/4 time, key of D major. The score consists of eight staves. The first staff begins with a first ending bracket labeled '1.'. The second staff contains a second ending bracket labeled '2d'. The third staff contains a fourth ending bracket labeled '4th'. The fourth staff contains a sixth ending bracket labeled '6th'. The fifth staff contains a seventh ending bracket labeled '7th'. The sixth staff contains an eighth ending bracket labeled '8th'. The seventh staff contains a third ending bracket labeled '3'. The eighth staff contains a fourth ending bracket labeled '4'. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like 'hr'.

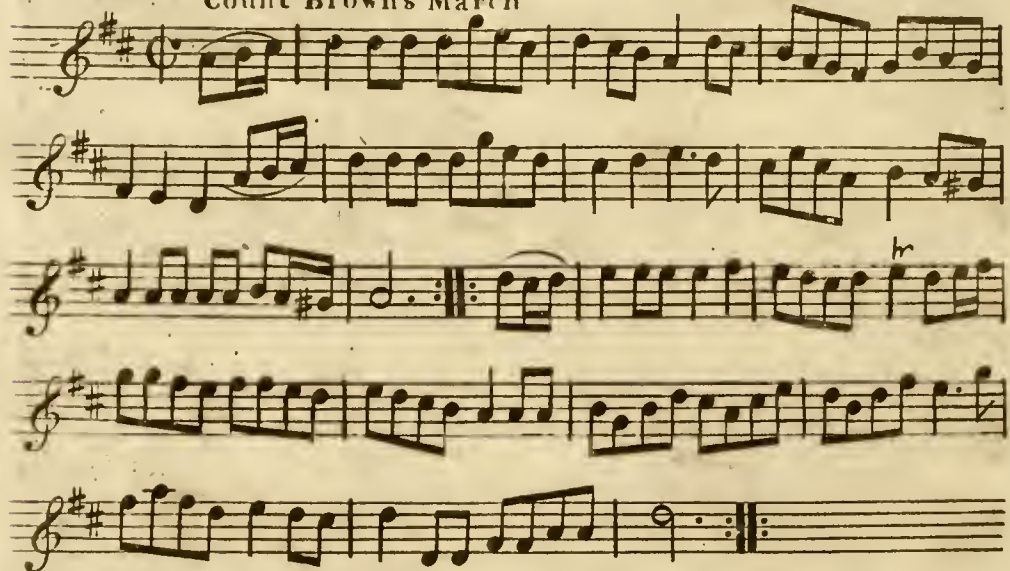
The Heffian Dragoons March

Musical score for 'The Heffian Dragoons March' in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a first ending bracket labeled '1.'. The second staff contains a second ending bracket labeled '2'. The third staff contains a third ending bracket labeled '3'. The fourth staff contains a fourth ending bracket labeled '4'. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like 'hr'.

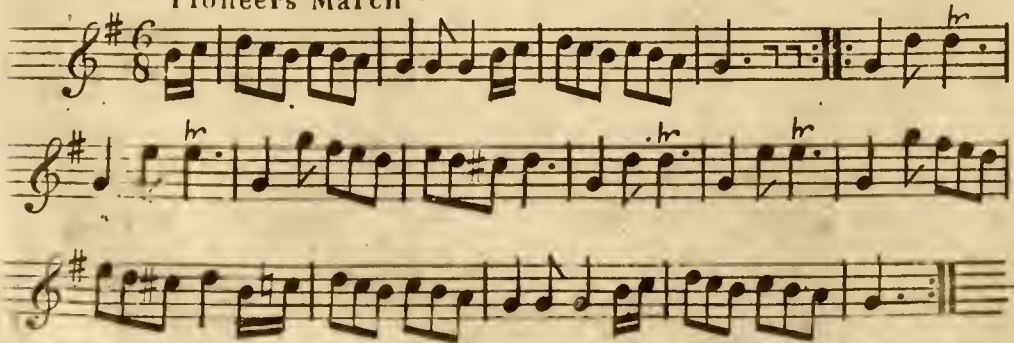
Turkish March



Count Brown's March



Pioneers March



To B. and C. 1782
The Shamby 29

The Shamby

Handwritten musical notation for 'The Shamby' in treble clef, key of D major (one sharp), and 6/8 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody. The third staff features a repeat sign at the end. The fourth staff concludes the piece with a double bar line and repeat dots.

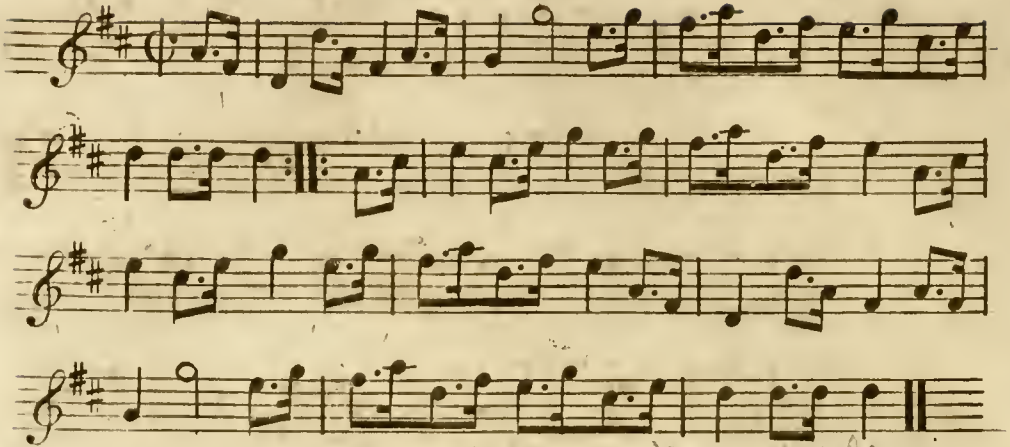
March in Rinaldo

Handwritten musical notation for 'March in Rinaldo' in treble clef, key of D major (one sharp), and common time (C). The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody. The third staff features a repeat sign at the end. The fourth staff concludes the piece with a double bar line and repeat dots.

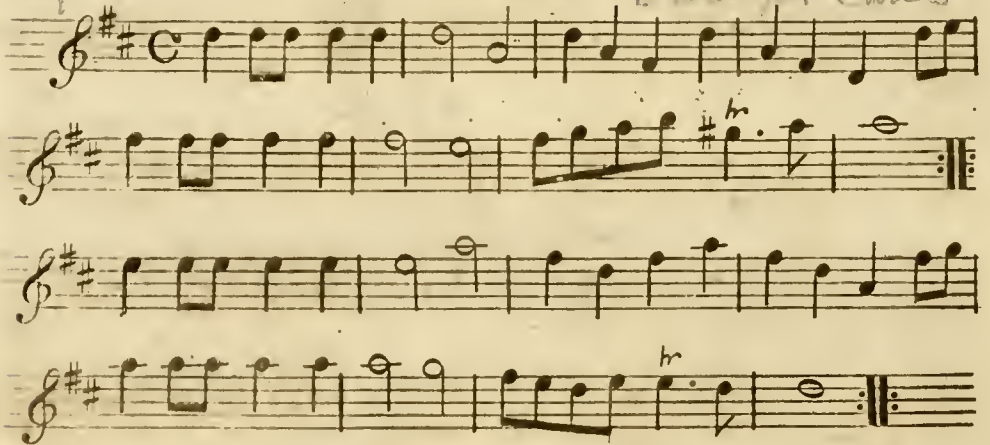
The Warwickshire March

Handwritten musical notation for 'The Warwickshire March' in treble clef, key of D major (one sharp), and common time (C). The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody. The third staff features a repeat sign at the end. The fourth staff concludes the piece with a double bar line and repeat dots.

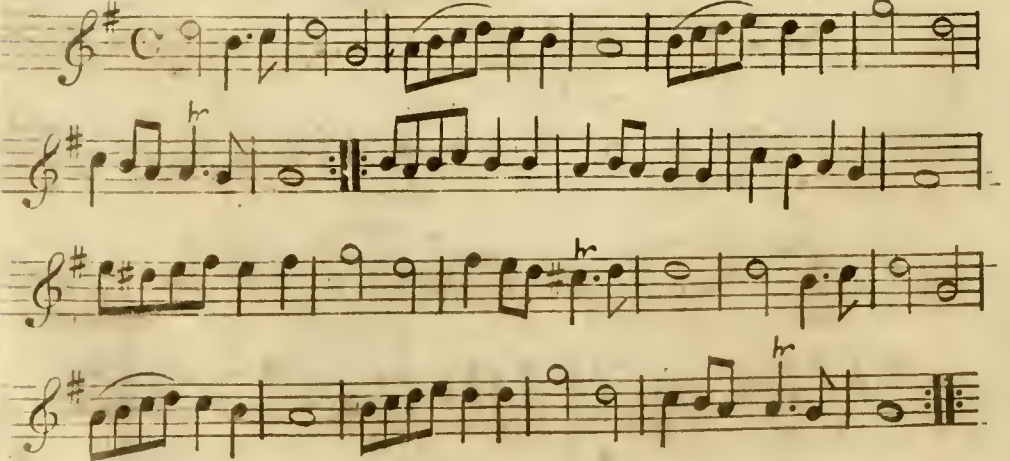
The new Coldstream March



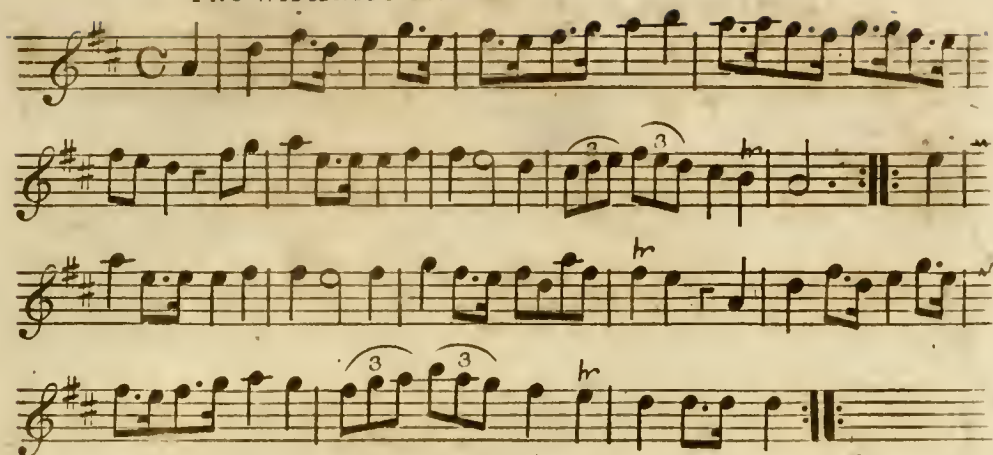
Lord Carmarthen's March



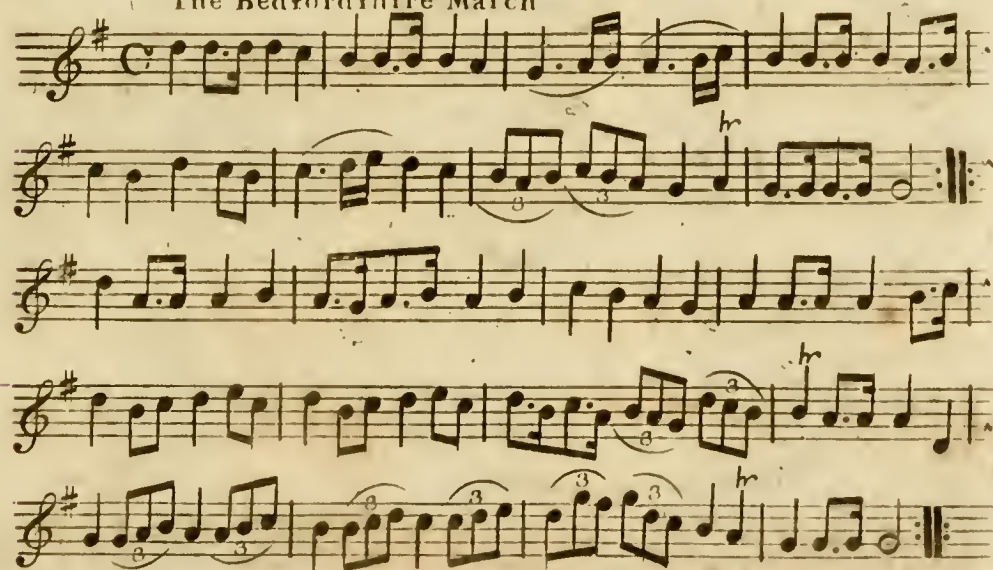
The Coronation March



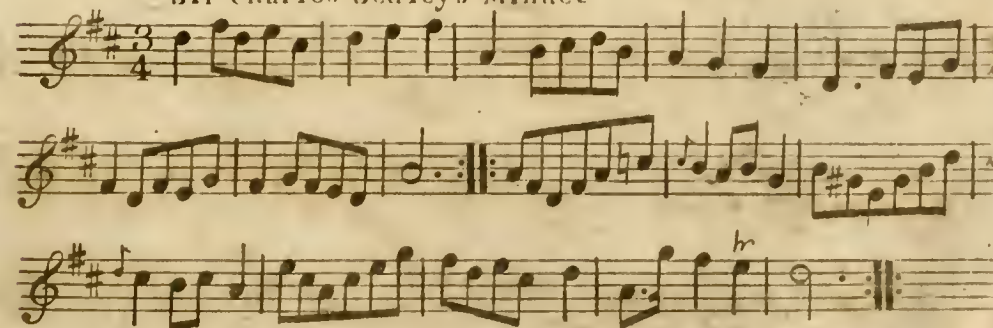
The Wiltshire March



The Bedfordshire March



Sir Charles Sedley's Minuet

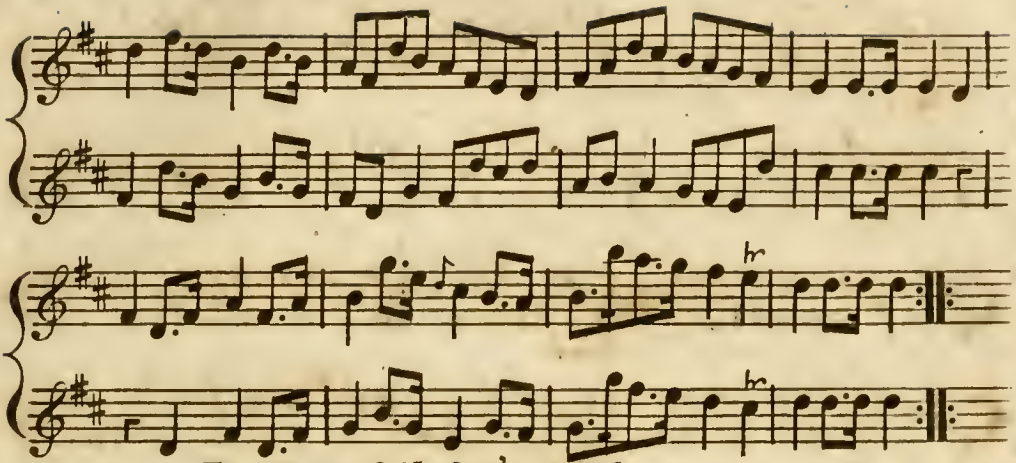


Captⁿ Reed's or the 3^d Reg^t of Guards March

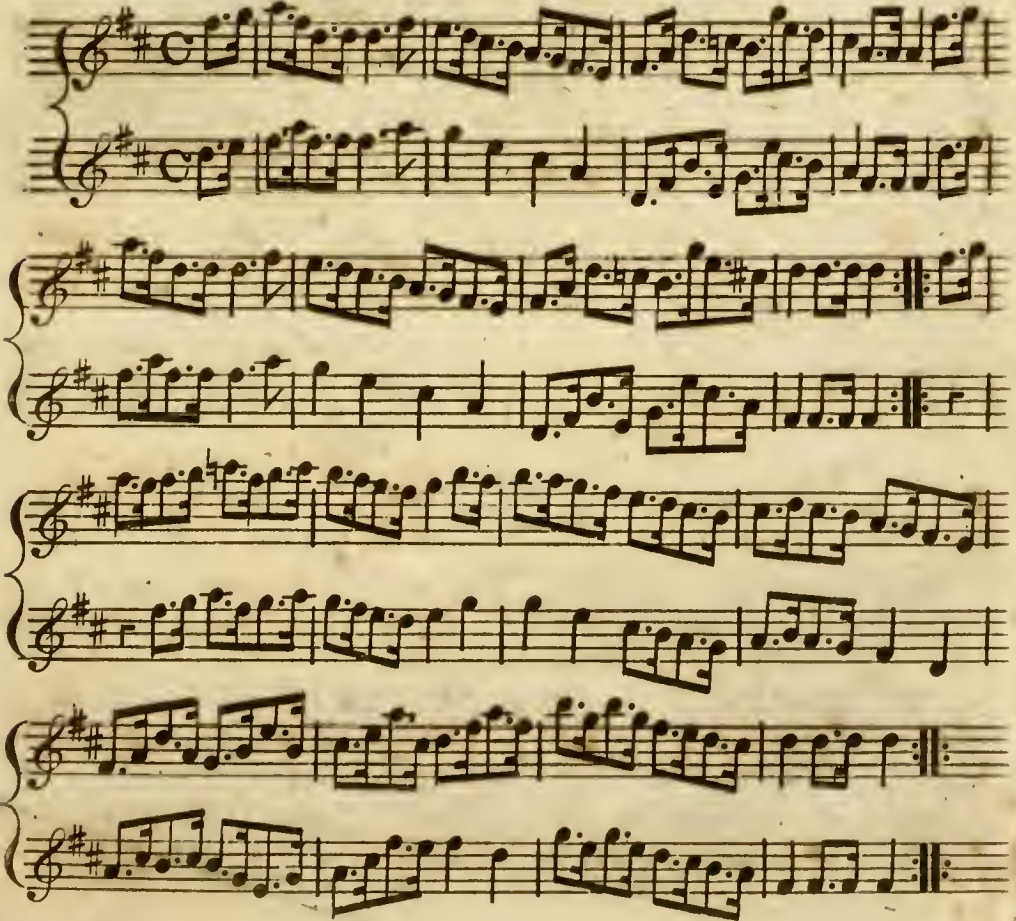
Handwritten musical score for "Captⁿ Reed's or the 3^d Reg^t of Guards March". The score is written in treble and bass staves, featuring a key signature of one sharp (F#) and a common time signature (C). The music consists of several measures, including a repeat sign and a trill mark (tr) above a note.

The Dorsetshire March

Handwritten musical score for "The Dorsetshire March". The score is written in treble and bass staves, featuring a key signature of one sharp (F#) and a common time signature (C). The music includes a repeat sign and a trill mark (tr) above a note.



The Duke of Gloster's March



Coldstream or 2.^d Reg.^t of Guards March

This musical score is for a march in D major (two sharps) and common time (C). It is arranged for a piano with two staves per system. The piece begins with a treble clef and a key signature of two sharps. The first system consists of two staves. The second system also has two staves, with the right-hand staff featuring a trill (tr) over a note. The third system continues with two staves, also including a trill. The fourth system has two staves, with the right-hand staff featuring a trill. The fifth system has two staves, with the right-hand staff featuring a trill. The sixth system has two staves, with the right-hand staff featuring a trill. The seventh system has two staves, with the right-hand staff featuring a trill. The eighth system has two staves, with the right-hand staff featuring a trill. The ninth system has two staves, with the right-hand staff featuring a trill. The tenth system has two staves, with the right-hand staff featuring a trill. The piece concludes with a double bar line and repeat signs.



